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St. Bride Foundation Institute.

CATALOGUE
OF THE
WILLIAM BLADES
LIBRARY

COMPILED BY
JOHN SOUTHWARD,

ASSISTED BY
THE LIBRARIAN.

LONDON

Printed for the Governors of the Foundation
BY
BRADBURY, AGNEW, & CO. LD., LONDON AND TONBRIDGE.
1899.

PRICE ONE SHILLING.

B4400,12



Harvard College Library

FROM THE

SUBSCRIPTION FUND

BEGUN IN 1858







Photo. by C. S. Smith & Co.

Portrait of Prades, p. 100

William Prades



OF THE MEDAL
 ANNUNCIATE THE FIFTH
 OF BLAZER AS A PRINCE
 MAY 1ST. 1890.





William Brewster



COPY OF THE MEDAL
STRUCK TO COMMEMORATE THE FIFTIETH YEAR OF
WILLIAM BLADES AS A PRINTER,
MAY 1ST, 1890.



[REDACTED]

[REDACTED]

London —

St. Bride Foundation Institute.

CATALOGUE
OF THE
WILLIAM BLADES
LIBRARY.

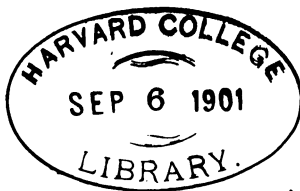
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BRADBURY, AGNEW, & CO. LD., PRINTERS,
LONDON AND TONBRIDGE.

THE WILLIAM BLADES LIBRARY.

GENERAL FEATURES OF THE LIBRARY.

THE WILLIAM BLADES LIBRARY is a collection of books on the History and Practice of Printing—Letterpress and Lithographic—and on Bibliography. As a collection of books it is not a large one, as it extends only to about 2,000 volumes, but it forms a collection which possesses distinct, if not unique features of interest and value to all who are interested in the art by which our books and our newspapers are made. There is, unfortunately and to some extent unaccountably, a singular lack of general interest in the subject. There is no artificial production which comes before us more frequently, and to which we pay greater attention than the product of the printing press, yet the process by which types are formed, and the apparatus for impressing them on paper, with all the delicate methods by which books are produced, excite little curiosity. The William Blades Library, together with the Passmore Edwards Library, which is contained in an adjoining room—both now rendered easily accessible to all students of printing—will, it is hoped, direct attention to the rich stores of literature in existence bearing on the subject, as well as promote that progress in the technology of the art which it is one of the prime objects of the St. Bride Foundation Institute to aid and to encourage.

The William Blades collection is, in the first place, one of the largest of its kind that exists in a separate and independent condition. More extensive collections have from time to time been made, but they have either been eventually dispersed under the hammer of the auctioneer, or they have lost their identity by being incorporated with libraries of books on general subjects. This collection is also remarkable from the fact that it was collected by one man, and one who was animated by a steady purpose from the first beginning of his book-hunting and book-buying career. Libraries of works on printing, and on other subjects as well, have been formed by the simple

method of commissioning an agent to "collect everything" on the subject. Such a library may be an evidence of a commendable desire on the part of its owner to possess many books of a specific character, and perhaps an indisputable evidence of an enviable balance at his banker's. Such a collector stands in quite a different category to William Blades. He began when he was a printer's apprentice to buy up all the books he could—that is, all he came across, and all his slender purse would permit—on the art to which his life was to be devoted. He used to recall the pleasure he enjoyed when his collection amounted to twenty-six volumes. He believed that he had then possessed himself of nearly everything that was worth having on the subject of printing. Ampler knowledge, the result of increasing experience, showed him that his books were a mere drop in the ocean of typographical literature. Before he died he managed to obtain almost as many hundreds: even then he had not made a complete collection. Such a perfect collection would run to six or seven thousand titles. The British Museum probably contains as many, yet even there the collection is not complete. That library is deficient of many valuable books which are to be found in separate libraries, such as those of the two great universities, and in the National and Imperial libraries of Paris, Berlin, and Vienna. A "Bibliography of Printing" was compiled under the superintendence of Messrs. Bignore and Wyman some years ago, and published in three quarto volumes. These extend to more than a thousand pages, including annotations and illustrations, yet as a list the book is far from being exhaustive even up to the time of its issue. This fact may afford some idea of the vast extent to which books have been written about the history of the processes of book-making.

The Blades Library, if deficient of some books of the extremest rarity, certainly includes the best books—that is the most useful and instructive books on printing. They may be grouped as follows:—

- Books dealing with the antecedents of Printing ;
- Those treating of the origin of Printing ;
- Those describing the spread of Printing and its history ;
- The grammars and special treatises on the practice of Printing ;
- Books on the art of Lithography ;
- Bibliographies.

The Library includes, also, a few books which may be called "curious"—adopting the word without the peculiar meaning in which it is used by certain of the booksellers. It is, in short, the library of a working literary man—not of a dilettante. These volumes were the tools of his trade. Of merely fine and

sumptuous books there are but few. It might be thought that a man whose celebrity was associated with the history of Caxton's Press, and who was the recognized authority on the works of England's first printer, would be an ardent collector of the products of Caxton's Press. Blades was not, however, a collector of Caxtons. In 1870 he wrote a little book whose subject was expressed in the title, "How to tell a Caxton, with some hints where and how the same might be found." He prefaced it with the explicit notice "Mr. Blades does not purchase Caxtons." We have in his library, all of the numerous reproductions and reprints of Caxton's books that have been issued. Merely "show" books are conspicuous by their absence. Blades's one principle of selection was, how far did any particular book bear on the history of printing. If it were irrelevant, it was passed by, however beautiful and attractive it might be as a specimen of typography. It may be well to mention this at the outset, to prevent disappointment. It is this fact, also, which forms the justification of the Governing Body of St. Bride Foundation Institute in buying the collection now rendered available to all who are interested in it. The Institute is the centre of a metropolitan parish whose special industry has been, almost from the days of the introduction of Printing into England, the manufacture of books. Books like those of William Blades, of an instructive and educational, rather than of an ornamental character, are a pre-eminently appropriate provision for such an institute, and are manifestly well calculated to promote its educational objects. There is another feature of appropriateness in the location of these books within its walls. They form the best memorial—after his own writings—of a City printer whose achievements as a bibliographer and a paleotypographer were an honour to his craft, and have secured for his name an abiding place in the history of literature.

If the Library is deficient in *livres de luxe*, it is rich—and to an unrivalled extent—in other publications. It outrivals all others in its collection of "Tracts." Blades used the word in its bibliographical acceptation, and applied it to a pamphlet, a *brochure*, a few leaves stitched together, which constituted a miniature, but, a complete treatise on any specific subject within the scope of his researches. He went even beyond this, for if he came across, for example, an article in a magazine which appeared to be *ad rem*, and of more than merely ephemeral value, he extracted the leaves containing it, had them sewn and enclosed in a wrapper, and catalogued them. In this way he preserved a vast number of articles which, without this precaution, might have been lost in oblivion. He also preserved and indexed catalogues, specimen sheets, and even handbills

and broadsides of a cognate character, in a variety of languages. The "Tracts" number about 1500, and when the annals of printing come to be written these will be of priceless value, however trivial in themselves some of them may seem—however heterogeneous they appear to be as a whole. These render the Library altogether unique—no one, perhaps, besides William Blades has seriously recognised the importance of even fugitive prints of the kind as materials for the history of typography.

THE FOUNDER OF THE LIBRARY.

William Blades was born on the 5th of December, 1824, at Clapham. At the age of sixteen he was apprenticed to his father, the late Joseph Blades, who was the owner of an old-established City printing business carried on at 13 Abchurch Lane. Blades was required to fulfil in their entirety the covenants of his indenture, commencing with the simplest and most menial duties, and afterwards graduating through the different departments of the case-room, the press-room, and the warehouse. This varied and complete practical experience of his trade was the utmost value to him in after life, not only when the responsibility devolved upon him of directing the operations of a concern which grew to very large dimensions, but when he applied himself to the literary pursuits which eventually occupied all his hours of relaxation from business.

It may be here pointed out that the books of a bibliographical character that had been issued up to the middle of the present century were, almost without exception, the work of literary men, antiquarians, and scholars, who lacked altogether a real acquaintance with the practical details of the printing art. Some of these authors may have possessed a superficial and merely theoretic knowledge of some of its processes, but hardly one of them was able to dissect a book, as it were; to detect minute differences in types, or to identify the method and the manners of the printer, in the way that would be possible to one who had himself actually made books—who had set up the types, rolled the formes, and "pulled" at the press. Such works as those of the learned and reverend Dr. Dibdin, and the splendid but unsatisfactory results of the Bibliomania which raged during the early years of the present century, are sadly disfigured by errors which even a slight acquaintance with the mechanical processes of printing would have prevented. Blades's early training provided him with this knowledge, but it was his own shrewdness and farsightedness, in perceiving the shortcomings of the existing race of bibliographers,

and the necessity for a new school of students qualified to deal with the "natural history" of books, according to scientific methods, which led him to apply the knowledge gained as a working printer to the investigations of which his published works are the outcome.

A complete set of Blades's books will be found in this library, and, contained in a number of scrap-books, are his fugitive pieces and his contributions to current periodicals. These were not the least valuable of his writings, and they deserve careful and systematic study. He was a most industrious writer for the typographical and bibliographical journals, and some of his best work is contained in these articles, often thrown off on the impulse of the moment, but embracing the result of continued research and mature judgment, especially on such controverted points as the origin, the invention, and the developments of printing. A list of these articles, drawn by Talbot Baines Reed, will be found in Blades's "Pentateuch of Printing," published after his death.

This is not the place for a biography of William Blades, nor for a critical estimate of his contributions to paleotypography. An account of his exemplary career is contained in the fancifully named "Pentateuch," just mentioned. His death removed from the ranks of present day bibliographers one of the foremost authorities, and from those of the craft of printing one of its most respected and influential members. He had become the head of one of the leading printing firms in the City of London. It is infinitely to his credit that, while attending to the multifarious details of such a business, he found time and strength to pursue bibliographical research, and to carry on his investigations into the most intricate and most controverted questions of typographical history. Indeed his printed works in this department of literature, one demanding the most painstaking care, and the most continuous industry—would in themselves, it might be thought, form a sufficient outcome from a laborious life. Blades produced them as a relaxation from the ever-pressing cares of one of the most exacting of businesses. He also took a warm interest in all associations of printers, and was a constant attendant at gatherings for the promotion amongst them of objects of a benevolent, recreative, or educational character.

During his later years, he lived at Sutton, in Surrey. Here was installed the library now at the St. Bride Institute. His house was the resort of many literary printers. Visitors from abroad who were interested in his pursuits were his most welcome guests. He was never tired of displaying his treasures to all who could appreciate them. Unlike most bibliophiles, he was not afraid of lending his books—and sometimes with the usual result

of never getting them back again. Frequently manuscripts were borrowed from him which had cost him enormous labour, and he altogether forgot to whom he had confided them. His encyclopædic knowledge of the antiquities and the literature of printing was at the service of anyone. All his work was done primarily from his love for the art of printing. Many of his smaller works were brought out in the full knowledge beforehand that they could not possibly "pay"—so limited was the circle of readers likely to take any notice of them.

The most cursory inspection of the library will show that all the books are substantially—some of them handsomely bound. After he had discovered them, and bought them, and brought them home with an undisguised exultation, he laboriously collated them, and then took into serious consideration the most appropriate style of binding them. There had to be considered the lettering on the back. This was written out and sent with the book to the binders. A number of books were generally thus despatched together. The arrival of a box of bound books, in the house at Cheam Road, Sutton, was quite an event. The packing case would be laid down in the corridor, outside the library, and the lid removed by the veteran bibliophile himself, who had doffed his coat for the task. Then the volumes were taken out one by one with loving care, and the bindings compared with the directions. Woe to the binder if the lettering, especially, were incorrect or clumsy. Then each book was with much deliberation consigned to the place on the shelves it was to occupy. Several of the book cases in the Institute belonged to William Blades.

The two great events of Blades's life, and they have a special bearing upon the library under notice, were the publishing of his monograph on Caxton, and his connection with the Caxton Celebration of 1877. The one brought him before the notice of the literary world as an industrious investigator in a field of research which had been strangely neglected; the other before that section of the reading public which could be interested in the methods by which its books were made. The permanent outcomes of the exhibition were the inestimably valuable catalogue of "Antiquities, Curiosities, and Appliances connected with the Art of Printing" shown there, and which was afterwards published under the editorship of the late Mr. George Bullen. The catalogue contains a list of the engraved portraits and books lent by William Blades, which are now at the St. Bride Institute, and also of a collection of medals formed by him, most of which are now at the Guildhall Museum. He not only arranged his own exhibits, but attended at the exhibition day by day to describe them to any one interested. The great success of the celebration was due in no small degree to the industry and the labour devoted to it on the part of the

biographer of Caxton. The preface to the catalogue of Caxtoniana was written by William Blades.

William Blades died April 28, 1890. He left behind him a reputation distinguished for uprightness, industry, and learning—and for unswerving devotion to an important line of research. His literary works form a memorial not unworthy of him, and after them deserves to be named the fine library, which is now made available to the public at large.

ACQUISITION OF THE LIBRARY BY THE GOVERNING BODY.

Mr. William Blades died, as already mentioned, April 28, 1890. In the winter of this year it was announced that the collection would probably be sold in the coming spring. Thereupon Mr. C. J. Drummond wrote to one of the executors of Mr. Blades—Mr. Alfred F. Blades—proposing that the Library should be kept intact, in view of its possible purchase by the Governors of the St. Bride Foundation—a body which, although its formation was then authorised, had not been elected. Mr. A. F. Blades replied expressing the pleasure the executors would feel if the Library could be purchased as suggested. In the following January an informal meeting of the co-optative trustees of the Foundation was held, when the subject was taken into consideration, with the result that a deputation was appointed to go down to Sutton, where the late Mr. Blades resided, and to inspect the Library. The deputation duly reported, and an expert was called in to value the books. The price named was £975.

The first meeting of the newly-elected Governors was held April 8, 1891, and the purchase of the Library was one of the earliest matters dealt with. It was resolved that, subject to the sanction of the Board of Charity Commissioners, the offer of Mr. Blades's executors to sell the books for the price named be accepted. Negotiations with the Commissioners followed, the result of which was that the acquisition of the Library was authorised, contingent on the Governing Body providing £500 out of the funds at their disposal—the balance of the purchase-money to be raised from sources outside the Foundation.

With the object of collecting this sum a Committee was appointed, consisting of Mr. J. Farlow Wilson (chairman), Mr. James W. Gaze (churchwarden of St. Bride), and Messrs. C. Austen Leigh, Horace Brooks Marshall, W. P. Treloar, C. J. Drummond, and R. S. McAllan. A circular appealing for subscrip-

tions was issued on May 2, and the following donations were received in response :—

	£	s.	d.
Trustees City Parochial Foundation	150	0	0
James Anstie, Esq., Q.C.	50	0	0
Corporation of London	26	5	0
John Walter, Esq.	25	0	0
Edward L. Lawson, Esq. (Sir Edward Lawson, Bart.)	20	0	0
Worshipful Company of Clothworkers	20	0	0
H. H. Bemrose, Esq. (Sir H. H. Bemrose)	10	10	0
Messrs. Blades, East & Blades	10	10	0
Messrs. H. W. Caslon & Co.	10	10	0
Messrs. Thos. Cook & Son... ..	10	10	0
Messrs. Eyre & Spottiswoode	10	10	0
T. D. Galpin, Esq.	10	10	0
Messrs. Harrild & Sons	10	10	0
Messrs. Miller & Richard	10	10	0
Sir Chas. Reed & Sons	10	10	0
Talbot Baines Reed, Esq.	10	10	0
Messrs. Spottiswoode & Co.	10	10	0
London Society of Compositors	10	0	0
Messrs. Cassell & Co., Ltd.	5	5	0
The City Bank, Ltd.	5	5	0
Messrs. Clowes & Sons, Ltd.	5	5	0
"Daily Chronicle"	5	5	0
John Esson, Esq.	5	5	0
Messrs. Furnival & Co.	5	5	0
Hand-in-Hand Insurance Co.	5	5	0
Messrs. H. Lamb & Co.	5	5	0
C. Austen Leigh, Esq.	5	5	0
"Lloyd's Weekly News"	5	5	0
John Lowe, Esq.	5	5	0
A. Mansfield, Esq.	5	5	0
G. C. Mason, Esq. (Sir George Mason)	5	5	0
W. McFarlane, Esq. ("Sporting Life")	5	5	0
Messrs. Middleton & Co.	5	5	0
A. Peachey, Esq.	5	5	0
P. M. Shanks, Esq.	5	5	0
Messrs. W. H. Smith & Son	5	5	0
Alderman Treloar	5	5	0
Messrs. Unwin Bros.	5	5	0
Messrs. Ward, Lock & Co.	5	5	0
J. F. Wilson, Esq.	5	5	0
Messrs. Winstone & Sons	5	5	0
James W. Gaze, Esq.	2	2	0
Messrs. Gibbs & Son	2	2	0
Messrs. W. P. Griffith & Son	2	2	0
P. J. Whitaker, Esq.	2	2	0

Eventually the sum required was obtained, and the contribution of the Governing Body being added to it, the purchase was completed.

In the following month the plans for the St. Bride Foundation Institute were approved by the Charity Commissioners. In the preparation of the design for the building suitable provision was made for placing the collection in a separate room, to be called the "William Blades Library." The foundation stone of the building was laid by H.R.H. the Prince of Wales, November 20, 1893, and on the same day of the following year the opening ceremony took place. The Libraries were opened by Sir Walter Besant, November 20, 1895. Since then the Blades Collection has been available as a Reference Library, under the regulations given in another page.

NOTE ON THE CATALOGUE.

THE William Blades Library consists, not only of printed books and pamphlets, but of written memoranda, manuscript translations, tracings, sketches, engravings, and excerpts from periodicals. To many of these articles, which are extremely valuable and curious, the ordinary rules of cataloguing do not apply, and all that could be done was to make an inventory of them in the form which seemed most convenient for purposes of research on the part of the student and the inquirer.

In regard to some of the books, even, it has been thought desirable to depart from the hard-and-fast system of the cataloguer. Names of authors and subjects are given in alphabetical order wherever practicable. When, however, an author has published several books, they are ranged in chronological instead of alphabetical sequence. This departure from custom may, it is thought, be justified by considerations of utility. If, for instance, Dr. Hessels' books were catalogued in the usual way, the reader, taking them in that order, would fail to perceive, at first, the gradual accumulation of knowledge due to his remarkable researches, and to what an extent present-day views of the invention of printing have been slowly evolved from the crude theories prevalent a generation ago.

As this does not pretend to be a bibliography, the titles of books are not transcribed in full—only sufficient of the wording being given to identify a book, and to indicate its subject-matter.

After every title which is not, in itself, sufficiently explanatory of the nature of the work, has been added a short annotation. Nothing is said in the shape of commendation or criticism; and no expression is made of any opinion as to the value of the book. These would have been out of place in this Catalogue. The annotations, however, in most cases show whether the book was

written for experts or for the general reader ; whether it is practical or historical ; whether it is an essay or a play, and so on. Of foreign titles a rough translation is given, for books containing pictures and diagrams are often most valuable to those who cannot read a word of their text.

For the further convenience of the student, the books are nearly all grouped under certain headings, expressive of their main subject. This must not be regarded as an attempt to classify the books. To have tried to do this scientifically and thoroughly would have been futile, for several reasons. Many books would have had to be set out under a considerable number of headings, and this would have expanded the catalogue to far larger dimensions than was intended. A single historical book like Wolf's "*Monumenta Typographica*," if quoted and re-quoted under all the headings under which its contents range themselves, would have required space equal to two or three pages of this Catalogue. So in regard to many practical books like MacKellar's "*American Printer*," which deals not only with the history and the technique of the art, but with the correlated processes of type-founding, stereotyping, electrotyping, as well as with copyright law, orthography, and punctuation.

Many of the books are distinguished as being "practical," and others are called "popular." The latter word has been used to show that they were written for non-technical readers.

Despite the manifest shortcomings inevitable in the desire to compress within moderate dimensions an account of a collection so varied and miscellaneous, it is believed that this concise catalogue will be found to be very useful to all who take an interest in the practical art or the history of printing. There are many bibliographies, but in none of them are the books bearing on specific subjects grouped together for ready reference. By the system here adopted, anyone desiring information on the subject, for example, of the Elzevir presses, and who is not acquainted with the names of authors who have written on the subject, will find a list, under the word *Elzevirs*, of the books he requires. Under the names of countries and places are given lists of books on the printing done in them. This arrangement will often obviate tedious and perhaps useless searches.

It ought to be pointed out that the whole of the books contained in the Library were acquired before the year 1890. Since

then the literature of printing has been greatly augmented. Later-published works are contained in the Passmore Edwards Library, and to this Library constant accessions are being made. It is, in fact, complementary to, although entirely distinct from the William Blades Library. The two together form a special collection which is believed to be almost unique in this or any other country.

An annotated catalogue of the Passmore Edwards Library has been published (price 6*d.*) by the Governors of the St. Bride Foundation, and may be had at the Library.

JOHN SOUTHWARD.

NOTICE TO READERS.

IN addition to the books enumerated in this Catalogue there is available to Members of the Institute, Students, Journalists, and others—on application to the Librarian—the valuable collection known as the Passmore Edwards Library.

This Library consists of books on the various departments of Printing, Lithography, Bookbinding, Paper-making, and the auxiliary arts. New books on these subjects are added soon after publication. A selection of British and Foreign technical journals is on file, and the current issues will be found on the library tables.

A classified and annotated Catalogue of the Passmore Edwards Library may be obtained, price 6*d*.

The William Blades and Passmore Edwards Libraries are open every week-day—Monday to Friday, from 12 to 3 and 5 to 9; Saturday, from 12 to 5.

CATALOGUE.

- | | Book No. |
|---|----------|
| Aanwyzing der Tekenen. Amsteldam, 1799. 8vo | ... 1223 |
| Dutch handbook for correctors of the press. | |
| Abbot (Jacob). The Harper Establishment; or, How the
Story Books are Made. New York, 1856. 8vo... | 372 |
| Account of a New York publishing house. | |
| Abbott (John S. C.). Benjamin Franklin, Printer's boy,
Statesman, Philosopher, and Patriot. London,
187-. 8vo | 1519 |
| Popular account of the life of Franklin. | |
| Aberdeen : | |
| Edmond (J. P.). The Aberdeen Printers. 1884—86 ... | 447 |
| Abhandlung von der Buchdruckerkunst und einigen dahin
gehörigen Stücken des Alterthums. Bremen,
1740. 8vo... .. | 104 |
| Treatise on typography and the early products of the
printing press. | |
| Abrahams (N. C. L). Description des Monuments fran-
çais du Moyen Age de la Bibliothèque Royale de
Copenhague. Copenhague, 1844. 4to | 154 |
| Account of manuscripts of the Middle Ages in the Royal
Library at Copenhagen. | |
| Adams (Thomas F.). Typographia; or, the Printer's In-
structor. Philadelphia, 1837. 8vo | 432 |
| — 3rd edition. 1845 | 433 |
| Practical manual, prefaced by a brief sketch of the origin,
rise, and progress of printing. | |
| — (W. Davenport). Famous Books, London, 1875.
8vo | 850 |
| Account of books which have become famous from their
literary interest. | |

- Adry (J. F.). Catalogue chronologique des Imprimeurs et
Libraires du Roy. Paris, 1849. 8vo ... 1351
List of printers and booksellers who were granted patents
by the king.
- Advertising :
Sampson (H.). History. 1874 ... 848
Wehle (J. H.). Die Reclame. 1880 ... 945
Advielle (Victor). Christophe Plantin; a-t-il connu le
Clichage Typographique? Paris, 1870. fo. ... 173
Speculations as to Plantin's possible acquaintance with
the process of stereotyping.
- Aebi (J. L.). Die Buchdruckerei zu Beromünster im
fünfzehnten Jahrhundert; eine Festschrift zur
Jubelfeier im Jahre 1870. Einsiedeln (Switzer-
land), 1870. 8vo ... 2008
Short history of the first Swiss printer and printing house.
- Afbeelding der Menschelyke Berzigheden. Amsterdam.
4to. n. d. ... 109
Copperplate pictures of various trades, with verses under-
neath. No. 11 represents "the printer."
- Agenais, Printing at :
Andrieu (J.). Histoire. 1886 ... 1770
Aguado (Juan). Muestrario 5 de la Fundicion Tipografica.
Madrid. n. d. fo. ... 548
Type specimen book of the Aguado Foundry, Madrid.
- Album Typographique, exécuté à l'occasion du Jubilé Euro-
péen de l'Invention de l'Imprimerie. Paris, 1840.
fo. ... 800
Memorial of the 1840 celebration of the invention of typo-
graphy by Gutenberg.
- Aldegeves (Heinrich). Ornamente. Munich, 1502-55. fo. 1048
Designs for art-workers, decorators, &c.
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- How to tell a Caxton, with some Hints where and how the same may be found. London, 1870. 12mo ... 1275
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An attempt to show Shakespeare's personal connection with, and technical knowledge of, the art of printing; remarks upon some common typographical errors, with especial reference to the text of Shakespeare.
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[The Library contains a number of Note-books, Manuscripts, and Memoranda, written by W. B., the outcome of his researches into the life and typography of Caxton. Amongst these are eighteen note-books (7); and twelve note-books (52); a list of sales of Caxtons (20); letters and cuttings (1041); list of Caxton's printed books (312); and experimental sheets to show the wear of types cast in lead (1068). There are also manuscript translations and tracings of portions of Caxton's books, noted s. v. Caxton. See also Caxton Celebration.]

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116 PORTRAITS OF PRINTERS, Etc.—POUNCE.

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1867. fo. 801

Portraits of German booksellers and printers.

- Cases containing sheets of portraits 1506, 1507, 1508
- List of Portraits of Printers 2002

The library is particularly rich in portraits of printers, publishers, and typefounders, collected from a variety of sources by W. B. Some of these portraits are framed and hung in the corridor and in the Passmore Edwards Library.

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Practical handbook for making up formes. At end is bound up copy of the text of the play called the "Depositio Cornuti," with a curious plate showing the interior of Redinger's printing office.	
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— An Order of the Lords and Commons for the Regulating of the Press. London, 1643. 4to	1227
— Warrant of Lord General Fairfax con- cerning the regulating of printing and dispersing scandalous pamphlets. London, 1649. 8vo ...	1884
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Account of the Aldine Press.	
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Practical treatise on every branch of lithography.
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- Book No.
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- [Smith (Charles Manby).] The Working Man's Way in the World: Being the Autobiography of a Journeyman Printer. London, 1857. 8vo ... 406
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Soncino :

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Sotheby (S. Leigh). The Typography of the Fifteenth Century. London, 1845. fo. 539

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— Principia Typographica. 3 vols. London, 1858. fo. 539, 806, 816

The block-books, or xylographic delineations of Scripture history, issued in Holland, Flanders, and Germany during the 15th century, exemplified and considered in connection with the origin of printing. To which is added an attempt to elucidate the character of the paper marks of the period.

— Ramblings in the Elucidation of the Autograph of Milton. London, 1861. fo. 1816

Sotheby and Wilkinson. Sale Catalogues of Books. London, 1857-60. 8vo 1476

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Sotzmann (J. D. F.). Aelteste Geschichte der Xylographie und der Druckkunst überhaupt. Leipzig, 1837. 8vo 98

Historical account of the invention of printing. Bound up with this is C. A. Franke's Katechismus der Buchdruckerkunst. (Leipzig, 1862.)

Southward (John). A Dictionary of Typography and its Accessory Arts. London, 1871. 4to. Second edition, 1875. 8vo 521, 419

There was issued, as a supplement to second edition, "The Literary Almanack," compiled by William Blades.

— Practical Printing. London, 1882. 8vo 1515

Handbook to the various departments of the printing business.

138 SOUTHWARD—SPECIMENS OF PRINTING.

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Southward (John). Authorship and Publication. London,	1882.	8vo	497
Guide for authors ; popular description of bookmaking.						
— The Principles and Progress of Printing Machinery ; with an Account of Modern Printing Machines by F. J. F. Wilson. London, 1888. 8vo	1889
Spain :						
Caballero (R. D.). De Prima Typographica Hispanicæ.	1866	626
Mendez (F. F.) Typographia Española. 1796, 1861	641, 627
Née de la Rochelle (J. F.). L'Art Typographique.	1830...	66
Spanier (E.) Confessionale, ou Beichtspiegel nach den zehn Geboten. La Haye, 1861. 8vo	1397
Reproduction of a unique 15th-century block-book of the Ten Commandments. Introduction by J. W. Holtrop.						
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Aretin (L.). 1471...	1437
Balfour and Smellie. 1773	1573
Barker (Robt.). 1616, 1639	1450, 1451,	1324	
Baskett (J.). 1727	1735
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Islip (Adam). 1598	1427
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Schelte (H.).	1701	1869
Schœffer (P.).	1477	1802
Silbermann (G.). Album.	1872	1811
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Vatican Printing Office.	1628	255
Veldener (J.).	1476, 1480	1441,	1416
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Whittingham (C.).	1858, 1859	2050,	2048
Wilkinson (C.).	1685	136
Zell (U.).	c. 1470	1366,	1359, 1339
Zyll (G.).	1671	1439
Spires, printing at :						
Baur (E. Ch.).	Nachrichten.	1764	102
Spoerl (Joh. C.).	Introductio in notitiam insignium typographorum.	Norimbergæ, 1730.	4to	965
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Mediæval illustrations to the Psalms.						
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 Numerous regulations concerning printing and printers.
- Charters. London, 1770. 8vo ... 404
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 Description and specimens of various kinds of paper.
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 De Linguae Græcæ. Genève, 1563, 12mo ... 816
 — Anthologia. Genève, 1566. 8vo ... 2043
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— *Sale Catalogue of Books relating to America.*

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— *Who spoils our New English Books?* London, 1884. 8vo 186

The blame is thrown upon the author, the publisher, the printer, the paper-maker, the inkmaker, the book-binder, and the book-buyer.

— *Recollections of Mr. James Lenox of New York, and the Formation of his Library.* London, 1886. 8vo 1537

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Practical guide for readers and compositors.
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Boy, made his mark. London, 1875. 8vo ... 1518
A romance, in which the facts of Franklin's early life are
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- From Printing Office to the Court of St. James :
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Thot Library. Catalogi Bibliotheca Thottianæ. 7th vol. Copenhagen, 1795. 8vo 1556	
Catalogue of early printed books from the invention of typography up to 1580 contained in the Thot Library, Copenhagen.	
Timperley (C. H.). Songs of the Press and other Poems relative to the Art of Printing. London, 1833. 8vo 431	
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Pasted in this copy is a poem, "The Press," by James Montgomerie.	
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Toledo :	
Pastor (D. C. P.). La Imprenta. 1887 1790	
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Afbeelding der Menschelyke Berzigheden	109
Amman (J.). Stände. 1568	1557
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Tramaux-Malhet (J.). Vade Mecum ou l'Indispensable aux typographes (maîtres et ouvriers), libraires, auteurs et journalistes. Louviers, 1843. 8vo ...	829
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Troyes :	
Corrard de Breban. Recherches. 1873	697
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A memoir of the engraver and of his pupils, with an account of their authenticated engravings.	
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Impressions from a number of old cuts collected by the author.	
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Chatto (W. A.).	Treatise on Wood Engraving.	1839	494
Conway (W. M.).	Woodcutters of the Netherlands.	1884	1619
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Duplessis (G.).	Histoire.	1880...	135
Fournier (P. S.).	Dissertation.	1758	716
Gravure sur bois Français.		1868	2032
Lippman (F.).	Art of Wood Engraving in Italy.	1888	1987
Muther (R.).	Die Deutsche Bucher illustration.	1884	809
Passavant (J. D.).	Le Peintre-Graveur.	1860-64	499
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Ashton (J.).	Legendary History of the Cross.	1887	1874
Galitzin.	Deux Xylographies.	1864	750
Heichen (P.).	Deutsches Polygraphisches Kompendium.		
	1884	...	2030
Hering (A.).	Anleitung.	1873	930
Schmidt (Wilhelm).	Interessante Formschnitte.	1886	123
Seeburg (F. von).	Der Aegyptische Joseph.	1878	532
Springer (A.).	Die Psalter.	1880	2038
Tuer (A. W.).	Quaint Cuts.	1885	210
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Lostalot (A. de).	Les Procédés.	n. d.	1566
Würdtwein (Stephano Alexandro). Bibliotheca Moguntina			
libris sæculo primo typographio Moguntiae. Augustae			
Vindel, 1789.	4to...	...	999
Genealogy of Gutenberg, Fust, Peter Schoeffer; pictures			
of their arms and crests; reproductions of colophons			
of early Mayence editions; facsimile of portions of			
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Wyman (C. W. H.) Technical Terms relating to Printing			
Machinery.	London, 1883.	8vo	2234
In dictionary form.			
Wynken de Worde, Reprint: A Treatyse of Fysshynge wyth			
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Facsimile reproduction, with introduction by Rev. M. G.			
Watkins.			
York:			
Davies (R.).	Memoir of the York Press.	1868	472
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Diegerick (A.).	Essai.	1873-6	747

- Book No.
- Zaccaria (Gaetano). *Catalogo Ragionato di opere stampate per Francesco Marcolini da Forlì. Fermo, 1850.*
 8vo 636
 Memoir of Marcolini, with a list of the books printed by him.
- Zaehnsdorf (Joseph W.). *The Art of Bookbinding. London, 1880.* 8vo 395
 Practical guide; coloured plates showing various styles and specimens of notable bindings.
- Zambrini (Francesco). *Le Opere volgari a Stampa dei secoli XIII. e XIV., indicate e descritte.* 4th ed. Bologna, 1878. 8vo 161
 An account of books before the invention of printing.
- Zapf (Geheimenrath). *Literarische Reise, 1782, 1783, 1796.* Augsburg. 8vo 998
 — Ueber eine alte und höchst seltene Ausgabe von des Joannis de Turrecremata Explanatio in Psalterium und Einige andere typographische Seltenheiten. Nurnberg, 1803. 4to 2065
- Zell (Ulrich). *Specimens of Printing by: Gerson, De Cognit. Cast. Cologne, c. 1470.* 4to 1366
 Very early edition. Has no signatures, catchwords or pagination.
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 — Fusel, *De Mortuis Jheronici.* Cologne, c. 1470 ... 1339
 — *Passio Christi* 1362
 — *Tractatus de Successionibus.* c. 1470 1361
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 Account of the life and works of Lufft, Nuremberg printer. Portrait of Lufft.
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 Three pamphlets bound up together. Zenger was a New York printer who was tried in 1735 for political libel.

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| Zijl (W. C. van) Jun. Mijmering van het oude standbeeld van Laurens Janzsoon Coster. Hilversum, 1856. 8vo ... | 1348 |
| Verses written on the unveiling of the Coster statue. | |
| Zurich. Eröffnungs-Rede der Jahres Versammlung der Museum Gesellschaft in Zürich am Jubelfeste der Erfindung der Buchdruckerkunst. 24 Juni, 1840. Von Ott-Usteri. Zurich ... | 1302 |
| Account of the celebration at Zurich of the Fourth Centenary of the invention of printing. | |
| Zürich Museum Society. Denkschrift der Museumsgesellschaft in Zürich. Zurich, 1840. 4to ... | 121 |
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— Leitfaden für Maschinenmeister. Braunschweig, 1873 ...	B. 5
— Die Schriftgiesserei. Leipzig, 1867 ...	E. 3
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Beecher (H. W.). Speech to the Typothetae. New York, 1884 ...	B. 26

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— List of Caxton Reproductions. Iowa, 1879	C. 8
Belfast. Catalogue of Early Belfast Printed Books. 1887	B. 14
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Bessemmer (Sir H.), Biography of. 1881... ..	B. 2
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— Early Type Specimen Books. London, 1875	B. 7
— A Guide to the Caxton Exhibition. London, 1877	A. 1
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— Life of Caxton, Criticisms on. 1863	A. B. 4
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— Literary Ghosts. London, 1883	A. 11
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THE END.



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